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Liszt as a Song Composer, 1839–1861

Extract from the author's PhD dissertation: A Buch der Liedertöl a Gesammelte Liederig: *Liszt összegyűjtött dalainak első négy füzeté és előfutárai* [From *Buch der Lieder* to *Gesammelte Lieder*: The First Four Volumes of Liszt's Collected Songs and Their Predecessors], defended in 2010 (research director: László Vikárius).

This study sets out to epitomize the experiences I gained working on a PhD dissertation about the song output of Liszt up to the end of his Weimar period. Part 1 gives a brief survey of the secondary literature. Part 2 presents the working methods used. Part 3 is devoted to the so-called “national” aspect. Part 4 outlines the characteristic types among various song versions. The final part discusses the cyclic character of Liszt's song opuses.

1. Research antecedents

The secondary literature on Franz Liszt's song output seems at first sight to be considerable. It is surprising, however, to find the works that explore and evaluate the composer's songs approach this part of the oeuvre in quite contrary ways. Peter Raabe,¹ Hans Joachim Moser,² and in his much gentler way Reinhold Brinkmann,³ conclude

¹ “[...] seine Lieder [...] liegen nun übersichtlich geordnet in drei Bänden der Gesamtausgabe vor, Bänden, die manches Gute und manches Schwache enthalten, ja man kann hier ruhig einmal die stärkste Ausdrucksform anwenden und sagen: manches völlig Unbrauchbare und manches ganz Entzückende.” Peter Raabe. *Liszt's Schaffen* (Tutzing: Hans Schneider, 1968 [1931]).

² “Bei dem Schulhaupt [i. e. the head of the New German School], Franz Liszt, ist das Lied gewiß Nebenstundenwerk geblieben, obwohl dieser Bestand dank seiner allgemeinen hohen Fruchtbarkeit recht umfangreich ausgefallen ist. Bei der überragenden Bedeutung ihres Urhebers eignet den Liedern trotz nicht allzu hohen Kunstwertes erhebliche entwicklungsgeschichtliche Wichtigkeit. [...] Aus der Pariser Salonatmosphäre stammt seine Neigung auch, die Lieder arienhaft auszuspinnen und die Lyrik zu dramatisieren. So wird ihm Heines *Lorelei* eine Theaterszene von acht Druckseiten, Lenaus *Drei Zigeuner* erhalten gleichen Umfang, Mignons *Kennst du das Land* wird gar noch länger auseinandergezogen und ist, um es klar und deutlich zu sagen, geradezu unerträglich.” Hans Joachim Moser. *Das deutsche Lied seit Mozart* (Tutzing: Hans Schneider, 1968 [1937]).

³ “Ebenso steht es mit dem einst berühmten *Es muß was* [sic] *Wunderbares sein* von Franz Liszt, dessen Klavier- und Orchestermusik im Kanon geblieben ist, eine Wertschätzung, die aber nicht mehr das oeuvre vokaler Lyrik einbezieht.” Reinhold Brinkmann, “Musikalische Lyrik im 19. Jahrhundert”, in *Handbuch der Musikalischen Gattungen*, hrsg. von Siegfried Mauser, Bd. 8, 2, hrsg. von Hermann Danuser (Laaber: Laaber-Verlag, 2004), 11.

that Liszt's songs do not belong to the canon of masterpieces of the genre. Yet they like his œuvre in general do not lack advocates, as the comments of Ronald Turner and Eleni Panagiotopoulou show:

Perhaps no part of the vast Liszt repertoire has been so neglected, both in performance and in print, as his songs. For a long time, partially because of their difficulty and partially because of the negative (and sometimes inaccurate) evaluations by Alfred Einstein and other early 20th-century musicologists, the songs of Liszt were looked upon as somewhat uncouth and less worthy of performance than those of his contemporaries.⁴

The question why so much of Liszt's music is in general not in the standard repertoire is one that calls for debate. His work had fallen victim to ignorance, misconception, misunderstanding and personal spitefulness and the songs were no exception.⁵

Some, of course, argue that Liszt's importance to the history of the genre lies less in his own compositions than in his promotion of works by other song composers. That seems to be the view taken by Peter Jost in the "Lied" entry of the *MGG* encyclopedia⁶ and by Eric Sams and Graham Johnson in the "Lied" entry of the latest *Grove*:

Although lack of deep knowledge and response to language may leave Liszt as only a tributary to the lied, he was nevertheless a powerful influence in the mainstream, and through several channels. He was an active propagandist, both in his prose writing (essay on Franz in *Gesammelte Schriften*, iv, 1855–9) and more generally through his piano transcriptions of lieder (Beethoven, Schubert, Schumann, Mendelssohn and Franz as well as his own songs).⁷

Others, however, assign great significance to the history of the genre not only to Liszt's song transcriptions but to his own song compositions, so much so that they class them as the "missing link" between Schumann and Hugo Wolf. It is hardly surprising

⁴ Ronald Turner, "A Comparison of the Two Sets of Liszt–Hugo Songs", *Journal of the American Liszt Society* 5 (June 1979), 16.

⁵ Eleni Panagiotopoulou, "An Evaluation of the Songs of Franz Liszt and Commentary on Their Performance", *The Liszt Society Journal* 25 (2000), 9.

⁶ "Die Bedeutung der Neudeutschen Wagner und Liszt besteht vor allem in ihrer großen Wirkung durch die theoretischen Schriften der 1850er Jahre, die ein neues Wort-Ton- bzw. Poesie-Musik-Verhältnis mit der Konsequenz der neuen Gattungen Musikdrama und symphonische Dichtung propagierten. Die Lieder beider Komponisten treten demgegenüber zurück." Peter Jost, "Lied", in *Die Musik in Geschichte und Gegenwart*, hrsg. von Ludwig Finscher, Sachteil, Bd. 5 (Kassel–Basel–London–New York–Prag: Bärenreiter / Stuttgart–Weimar: Metzler, 1996), 1295.

⁷ Eric Sams and Graham Johnson, "Lied / IV.5: Wagner, Liszt and Cornelius", in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 2001), vol. 14, 676.

to find that representatives of the latter view are Liszt specialists: Alan Walker⁸ and also Ben Arnold.⁹ Another example of such a high estimation comes in the recent Lied volume of the *Cambridge Companion* series, where Rena Charnin Mueller interestingly assigns Liszt, the polyglot song composer, a separate chapter.¹⁰ The only other 19th-century composers to receive such an honor in the book are the German-speaking classics of the genre (Franz Schubert, Robert Schumann, Johannes Brahms and Hugo Wolf). But can Liszt, who also wrote French, Italian, Russian, English and Hungarian songs, be seen simply as a composer of German songs?

Though Liszt understandably has received far more scholarly attention as a composer of piano and symphonic works than as a song composer,¹¹ it is astonishing how little his song œuvre has been explored. Studies available usually emphasize two sides: their linguistic and stylistic heterogeneity, in line with Liszt's cosmopolitanism, and the ongoing revisions, which result in different extant versions of some songs. Opinions differ, however, on why Liszt kept revising them, and mask contrary aesthetic judgments as well. Scholars are wont to ascribe the revisions to a particular factor. Humphrey Searle and Sams and Johnson relate them to his development as a composer:

It is interesting to compare the earlier with the later versions of many of these songs [...]. In most cases the later revisions, which are the ones usually known and performed today, represent a considerable improvement. In the 1840s Liszt had certain disadvantages as a songwriter; he was a virtuoso pianist who tended to write over-elaborate accompaniments; he was steeped in the feeling of Italian opera, and therefore was inclined to overdramatise the most simple lyrical poems; and he was as yet insufficiently at home with German traditions to avoid making mistakes in setting German words.¹²

Liszt was well aware of his difficulties with the form [...], as his revisions show.¹³

⁸ “[...] the best of them [i. e. of Liszt's German songs] (»Mignons Lied«, »Die Loreley«, »Freudvoll und leidvoll«, »Vergiftet sind meine Lieder«) form the »missing link« between Schumann and Hugo Wolf.” Alan Walker, *Franz Liszt*, vol. 2: *The Weimar Years, 1848–1861* (New York: Alfred A. Knopf, 1989), 502. Cf. id., “Liszt and the Lied”, in *Reflections on Liszt* (Ithaca–London: Cornell University Press, 2005), 150, where he replaced Wolf's name with that of Mahler.

⁹ Ben Arnold, “Visions and Revisions: Looking into Liszt's Lieder”, in *Analecta Lisztiana III: Liszt and the Birth of Modern Europe = Franz Liszt Studies Series*, No. 9, ed. by Michael Saffle and Rossana Dalmonte (New York: Pendragon, 2003), 256.

¹⁰ Rena Charnin Mueller, “The Lieder of Liszt”, in *The Cambridge Companion to the Lied*, ed. by James Parsons (Cambridge: Cambridge University Press, 2004), 168–184.

¹¹ For an annotated bibliography of the Liszt literature see Michael Saffle, *Franz Liszt: A Guide to Research* (New York–London: Routledge, 2009 [1991]).

¹² Humphrey Searle, *The Music of Liszt* (New York: Dover, 1966 [1954]), 50.

¹³ Sams–Johnson, “Lied”, 676.

Monika Hennemann relates the revisions to changes in the composer's aesthetic views and tastes:

The vast majority of Liszt's songs from 1839 to 1847 were radically revised during his Weimar period, by which time he had come to believe that they were "mostly too ultrasentimental, and frequently too full in the accompaniment".¹⁴

Mueller links the revisions to "pluralist" thinking and Arnold to "developing vision":

[...] he was an artist who continually rethought his compositions, revising them several times after their initial state had been achieved, yielding multiple readings of the same musical text.¹⁵

The majority of Liszt's revisions focus on extreme simplifications of his earlier songs and this simplification in revisions, nevertheless, is a product of his "developing vision". [...] Because of this "developing vision", Liszt did not necessarily improve the songs he recomposed or revised in every case, but merely changed them to fit his current mode of thought. These revisions should not necessarily indicate Liszt's dissatisfaction with the earlier versions of his songs. [...] Like Emily Dickinson, who left us varying versions of the same poems, Liszt did not tell us whether he always preferred earlier or later versions of individual works. He never withdrew any of his songs from print, and performers continue to choose from various versions today.¹⁶

This makes it even stranger that nobody has yet tried to classify the composer's song revisions and song versions, although the venerable attempts to catalogue Liszt's œuvre – Raabe (1931),¹⁷ Searle (1954),¹⁸ Winkhofer (1985),¹⁹ Eckhardt and Mueller (2001),²⁰ Short and Howard (2004)²¹ – show disquieting anomalies in this respect. Liszt

¹⁴ Monika Hennemann, "Liszt's Lieder", in *The Cambridge Companion to Liszt*, ed. by Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), 199.

¹⁵ Mueller, "The Lieder of Liszt", 168.

¹⁶ Arnold, "Visions and Revisions", 256.

¹⁷ "Verzeichnis aller Werke Liszts nach Gruppen geordnet", in Raabe, *Liszt's Schaffen* (Stuttgart–Berlin: Cotta'sche Buchhandlung Nachfolger, 1931), 241–364. See also the later edition revised by his son, Felix Raabe: "Verzeichnis aller Werke Liszts nach Gruppen geordnet", in *Liszt's Schaffen* (Tutzing: Hans Schneider, 1968), 241–364.

¹⁸ Humphrey Searle, "Liszt, Ferencz (Franz)", in *Grove's Dictionary of Music and Musicians*, ed. by Eric Blom (London: Macmillan, 1954), 263–314.

¹⁹ Humphrey Searle and Sharon Winkhofer, "Works", in *The New Grove Early Romantic Masters*, vol. 1: *Chopin, Schumann, Liszt*, ed. by Stanley Sadie (New York–London: Norton, 1985), 322–368.

²⁰ Mária Eckhardt and Rena Charnin Mueller, "Liszt, Franz: Works", in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 2001), 785–872.

²¹ *F. Liszt: List of Works*, ed. by Michael Short, Leslie Howard (Milano: Ruginenti, 2004). = *Quaderni dell'Istituto Liszt* 3 (2004).

scholars, apart from Mueller in his 1988 study,²² seem almost oblivious to the fact that Liszt mainly published his songs in various song collections or cycles, not separately, so that he was engaged not only in revising them but in anthologizing them. This is because the available lists of works focus on the connections between different song versions. They number each separately, without in most cases mentioning the existence of the collections Liszt himself compiled. Moreover most of the musical sources remain to be explored, despite the merit Mueller has earned in this regard.²³ The three volumes of the old “complete” edition of Liszt’s songs²⁴ are far from complete. Although work on the collected edition begun by István Gárdonyi and István Szelényi has gone on for four decades,²⁵ it has yet to reach this group of works. Nothing exemplifies better the slight degree to which Liszt’s song œuvre has been explored than the recent discovery of an unknown song in the Music Department of the Munich Bavarian State Library.²⁶

2. Research methods employed

The methods chosen here as angles of inquiry arose to a great extent from the current state of the research. The subject in a strict sense is the part of Liszt’s song œuvre that seems appropriate for demonstrating all the viewpoints felt to be important: the first four volumes of the collection *Franz Liszt’s Gesammelte Lieder* published in 1860, and their predecessors. For the four volumes consist of revised, assorted and regrouped versions of songs originally published in the first, 1840s period of Liszt’s song œuvre, as parts of other, mixed collections (*Buch der Lieder*, vols. 1–2, 1843, corrected edition of vol. 1: 1856; *Sechs Lieder für eine Singstimme*, 1844; *Schiller und Goethe. Lieder*, 1848). By predecessors of the 1860 collection is meant earlier song publications whose pieces Liszt reused in his *Gesammelte Lieder*. This is not an exhaustive survey of Liszt’s song output: it does not cover his late activity as a song composer. So it does not detail, for example, the late, French edition of his *Collected Songs* (which had reached eight volumes by the 1880s) or revisions related to that newer publication. (For a content overview of the song opuses dealt with see the Appendix). As for the composition

²² Rena Charnin Mueller, “Reevaluating the Liszt Chronology: The Case of *Anfangs wollt ich fast verzagen*”, *19th-Century Music* 12/2 (Fall 1988), 132–147.

²³ Rena Charnin Mueller, *Liszt’s Tasso Sketchbook: Studies in Sources and Revisions* (Ph. D. diss., New York University, 1986).

²⁴ *Grossherzog Carl Alexander Ausgabe der musikalischen Werke Franz Liszts* [henceforward: GA], hrsg. von der Franz-Liszt-Stiftung (Leipzig: Breitkopf & Härtel, 1907–1936), Serie VII, Bd. 1–3 (1917, 1921, 1922).

²⁵ Franz Liszt, *Neue Ausgabe Sämtlicher Werke / New Edition of the Complete Works*, hrsg. von / ed. by István Gárdonyi, István Szelényi, Imre Mezö, Imre Sulyok et al. (Budapest: Editio Musica, 1970–).

²⁶ *Wenn die letzten Sterne bleichen*, hrsg. von Rolf Griebel, Sigrid von Moisy and Sabine Kurth (München: Henle, 2007).

process, study of the first four volumes of the *Gesammelte Lieder* and their predecessors seems apposite for discussing and evaluating the types of versions and revisions and demonstrating Liszt's approaches when compiling anthologies.

The basis for this work was systematization of the primary musical sources to hand. Since Liszt's most active period as a songwriter was spent in Weimar (1848–60), most of the sources are now in Weimar collections (Stiftung Weimarer Klassik, Goethe- und Schiller-Archiv/Herzogin Anna Amalia Bibliothek). So the backbone of the research was study of the Weimar source materials in the field, during a research trip in October 2005.²⁷ The remaining Liszt sources in other libraries of the world were studied as reproductions. The intention in examining the source material was completeness as far as possible, but the great number and geographical dispersal of the sources and the absence of an adequate work catalog or critical edition, coupled with knowledge of the lacunae in the source stemmata, meant that further manuscripts would almost certainly emerge after my work was completed. (A hypothetical chronology and the lacunae in the sources also appear in the Appendix in the form of stemmata.)

3. The “national” aspect of Liszt's songs

Study of the primary sources reveals that the beginnings of Liszt's song œuvre – if lost juvenile vocal works²⁸ are ignored – can be dated to the turn of the 1830s and 1840s. Variation in language and genre was found from the outset. In all probability, his first song for solo voice with piano accompaniment was a romance in Italian,²⁹ while his print debut was with a *mélodie* in French,³⁰ and his first more extensive collections³¹ contained German *Lieder* as well. This diversity of his songs matches his complicated national and cultural identity. What with Liszt's too often emphasized, self-declared Hungarian national affiliation and his French language and culture, it is striking to find

²⁷ The financial support for my fieldwork came from a Kodály Scholarship of the Hungarian Ministry for Culture and Education, for which I am most grateful.

²⁸ See Adam Liszt's letter (20 March 1824): “Auch hat er [his son Franz] hier schon mehrere Sachen für's Clavier und Gesang geschrieben, die man immer zu hören wünscht und die man mir recht gut bezahlen wollte; allein ich hoffe eine bessere Speculation in London damit zu machen.” La Mara, “Aus Franz Liszt's erster Jugend: ein Schreiben seines Vaters mit Briefen Czernys an ihn”, *Die Musik* 5/13 (1905–1906), 18. However, the early vocal works mentioned in his father's letter have not survived.

²⁹ *Angiolin dal biondo crin* (a poem by Cesare Bocella) was composed in 1839 as a cradle song for his daughter Blandine. It was published in 1843 by Schlesinger in Berlin as the last number in the first volume of his *Buch der Lieder*. Cf. *Marie de Flavigny, comtesse d'Agoult: Correspondance générale*, éd. par Charles F. Dupêchez (Paris: Honoré Champion, 2004), Tome II, 528.

³⁰ *Il m'aimait tant* (a poem by Delphine de Girardin) was first published in 1842 in Paris by Latte, and then in 1843 in Mainz by Schott, with a German translation.

³¹ The first volume of his *Buch der Lieder* (Berlin: Schlesinger, 1843) and his *Sechs Lieder für eine Singstimme* (Köln: Eck & Co., 1844).

that his song œuvre reflects a leaning toward the German musical culture of his day. This vocal repertoire and Liszt’s works for male-voice choir³² cannot be studied out of the historical context of the German national aspirations of his period³³ or of his activity in Germany. As his plans for a German *Année de pèlerinage* show, there is a documented link between some of Liszt’s early songs and the Franco-German political conflict of 1840, whereby the Rhine songs came into fashion. His plan for a German volume of his *Années de pèlerinage* comprises the title of three of his first German songs, *Die Loreley*, *Die Zelle in Nonnenwerth* (= Roland’s Sage) and *Am Rhein im schönen Strome*:

3ème Année de Pèlerinage – Was ist des Deutschen etc. – Lore Ley – Roland’s Sage (Benedict) / Am Rhein! Am Rhein! – (entrecoupé de Leyer und Schwerdt – Lützow’s Jagd?)³⁴

So the “decisive German influence” on Liszt’s songs posited in earlier German literature³⁵ has grounds, if not as Raabe, later a National Socialist,³⁶ and some of Liszt’s German contemporaries³⁷ tried to present it through the prism of political prejudices. Certainly Liszt’s efforts for German musical culture³⁸ (and concessions to German nationalism) mirror personal aspirations to be a symphonic composer and efforts as a cultural policy-maker. The complexity of his national identity, the cosmopolitanism of his activities, and his concurrent orientation towards Germany are exemplified, para-

³² I mean such male-voice choruses as *Was ist des Deutschen Vaterland* (text by Ernst Moritz Arndt) and *Rheinweinlied* (poem by Georg Herwegh).

³³ For a survey of the history of 19th-century German nationalism, see Heinrich August Winkler, *The Long Road West*, vol. 1: 1789–1933 (Oxford: Oxford University Press, 2006).

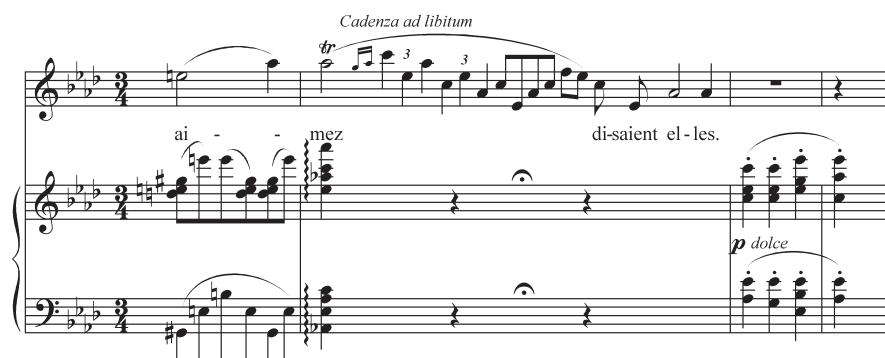
³⁴ D-WRgs 60/N 8 (p. 7). The transcription of the sketchbook entry was first published by Rena Char-nin Mueller, “Liszt Catalogues and Inventories of His Works”, *Studia Musicologica* 34/3–4 (1992), 234. For an interpretation of the entry see Péter Bozó, “Liszt’s Plan for a German *Années de pèlerinage*: ‘Was ist des Deutschen Vaterland?’”, *Studia Musicologica* 44/1 (2006), 19–38.

³⁵ Bernhard Vogel, *Franz Liszt als Lyriker* (Leipzig: Kahnt Nachfolger, 1887), 11; Josef Wenz, *Franz Liszt als Liederkomponist* (Ph. D. diss., Frankfurt am Main, 1921), 12; Raabe, *Liszt’s Schaffen*, 130–131.

³⁶ See for example “Franz Liszt und das deutsche Musikleben”, in *Deutsche Meister. Reden von Peter Raabe* (Regensburg: Gustav Bosse, 1937), 43–57. Cf. Oliver Rathkolb, “Zeitgeschichtliche Notizen zur politischen Rezeption des ‘europäischen Phänomens Franz Liszt’ während der nationalsozialistischen Ära”, in *Liszt Heute. Bericht über das Internationale Symposium in Eisenstadt 8.–11. Mai 1986*, hrsg. von Gerhard J. Winkler und Johannes-Leopold Mayer (Eisenstadt: Burgenländisches Landesmuseum, 1987), 45–55; furthermore: Nina Okrassa, *Peter Raabe: Dirigent, Musikschriftsteller und Präsident der Reichsmusikkammer (1872–1945)* (Köln–Weimar–Wien: Böhlau, 2004).

³⁷ See for example Franz Brendel’s nationalist concept of the so-called New German School in his 1859 speech: “Zur Anbahnung einer Verständigung”, *Neue Zeitschrift für Musik* 50 (10. Juni 1859), 265–273. Cf. Richard Taruskin, “Nationalism”, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 2001), vol. 17, 692.

³⁸ See *Liszt und die Neudeutsche Schule*, hrsg. von Detlef Altenburg (Laaber: Laaberverlag, 2006). Cf. Liszt’s plan for a Goethe foundation: *Franz Liszt. Sämtliche Schriften*, Bd. 3: *Die Goethe-Stiftung – De la fondation Goethe*, hrsg. von Detlef Altenburg (Wiesbaden: Breitkopf & Härtel, 1997).



Example 1: *Comment disaient-ils* (1844), mm. 85–88.

doxically, in the publication practice with his songs. Most of his French *mélodies* were first published in Germany with German translations. Moreover his German *Lieder* outnumber the French, Italian, Hungarian, Russian and English songs put together.

However, the stylistic diversity of Liszt's song output is an important attribute to some extent neglected and to some extent reprimanded in German nationalist historiography.³⁹ The references to non-German features in Liszt's songs are well founded: some contain stylistic elements reminiscent of Italian and French musical stage works, and the text set is often treated like an opera libretto, especially in the final section of each piece. *Comment disaient-ils*, one of his French *mélodies*, is a particularly interesting case. The first version ends with a *cadenza* (Example 1) composed in all likelihood for Laure Cinti-Damoreau (1801–1863),⁴⁰ a celebrated soprano of the Paris Théâtre-Italien (1816–1825), Opéra (1825–1835) and Opéra-Comique (1836–1841),⁴¹ famous above all for her florid singing style.⁴²

All this serves as a reminder of how dangerous and misleading it can be to present only one side of Liszt's activity: its national aspect. Liszt scholars must not (as some often do) confine themselves to textual criticism of his works and ignore the historical and music-history context of his œuvre, which has equal importance.

³⁹ Franz Brendel, *Geschichte der Musik in Italien, Deutschland und Frankreich. Von den ersten christlichen Zeiten bis auf die Gegenwart* (Leipzig: Matthes, 41867 [1852]), 638.

⁴⁰ See Liszt's letter to Emilie Merian-Genast (24 July 1860); Klára Hamburger, "Franz Liszt's Briefe an Emilie Merian-Genast aus den Beständen des Goethe- und Schiller-Archivs, Weimar, Teil 1", *Studia Musicologica* 48/3–4 (September 2007), 373.

⁴¹ Philip Robinson, "Cinti-Damoreau, Laure (Cinthie)", in *The New Grove*, vol. 5, 863.

⁴² Austin Caswell, "Mme Cinti-Damoreau and the Embellishment of Italian Opera in Paris: 1820–1845", *Journal of the American Musicological Society* 28/3 (1975), 459–492. Cf. with her textbook *Méthode de chant composée pour ses classes du Conservatoire par Mme. Cinti-Damoreau* (1849), which is an important source for the performance practice of 19th-century Italian opera.

4. Versions and revisions

The various versions and revisions of Liszt's vocal compositions, like the question of his national identities and the "national character" of his songs, cannot be interpreted in a piecemeal way. While earlier secondary literature, as mentioned, usually ascribed the revisions to a specific aspect, it emerges from examining some characteristic types of revision and from the various extant versions that all these aspects and motivations may well have played some instigating role.

Real improvement of Liszt's juvenile songs ensued in several cases from simplifying the technique required for the piano accompaniment (Examples 2–3) and the vocal part (Examples 4–5), and from abbreviations in the musical form and text repetitions.⁴³

The construction that Searle, Sams and Johnson, rather than Arnold, place on some passages in Liszt's statements after 1850⁴⁴ and in his correspondence with Louis Köhler,⁴⁵ reviewer of his songs, suggests that Liszt too came to acknowledge the composing deficiencies in those juvenile works.⁴⁶ Looking back in his Weimar period, he saw his songs of the 1840s as invalid and felt discontented with their standard. These considerations call into question to some extent the defenses of Liszt's songs by some apologists and the comparisons made with the classics of 19th-century German song.

But the alternative versions of some of the composer's songs or the different musical settings he did of the same poem also exemplify how Liszt was indeed a pluralist composer in his thinking. For example, the 1860 edition of *S'il est un charmant gazon* has its terminate with a tonic chord, but it also can remain open-ended, as a Schumannian fragment, by closing with the dominant seventh chord (see the word "Fine" in Example 6). Furthermore, two completely different settings of *Freudvoll of leidvoll* were published concurrently in one and the same collection (Cf. Examples 7–8).

The versions of the Liszt songs for different types of voice and for solo piano, and the revised versions with orchestral accompaniment all indicate that some performers and performance activities could be a no less important stimulus behind some versions than compositional deficiencies in the early songs or ignorance of some conventions of the German *Lied* genre. The 1860 mezzo-soprano version of the first set-

⁴³ See for example the 1843 and 1856/60 versions of *Die Loreley* or the 1844 and 1860 versions of *Oh! quand je dors*.

⁴⁴ See for example his letters to Bettine von Brentano (3 April 1853): Friedrich Schnapp, "Unbekannte Briefe Franz Liszts zum 40. Todestag des Meisters veröffentlicht", *Die Musik* 18/10 (Juli 1926), 721–722; to his publisher Heinrich Schlesinger (18 December 1855): *Liszt Letters in the Library of Congress*, ed. by Michael Short (New York: Pendragon, 2003), 308–309. Cf. Albert Gutmann's recollections: *Aus dem Wiener Musikleben. Künstler-Erinnerungen* (Wien: Gutmann, 1914), 51.

⁴⁵ See for example *Franz Liszt's Briefe*, hrsg. von La Mara, Bd. I (Leipzig: Breitkopf & Härtel, 1893), 141–142.

⁴⁶ See also his own 1877 work-list, where he expressly rejected early versions of his songs. *Thematisches Verzeichniss der Werke, Bearbeitungen und Transcriptionen von F. Liszt. Neue vervollständigte Ausgabe* (Leipzig: Breitkopf & Härtel, [1877], plate number: 14373), 113.

Bewegt
dolce legato (lispelnd)

Am Rhein im schö - nen Stro - -

me da spie - gelt sich in den Wel - len

Example 2: *Am Rhein im schönen Strome* (1843), mm. 1–11

ting of *Freudvoll und leidvoll* is not simply a transposition of the soprano version, but slightly different at certain points, in line with the capabilities of the different voice type (Examples 10–11).

There is evidence in Liszt's correspondence that the orchestral song versions of *Die Loreley* and *Mignons Lied* were composed for Emilie Merian-Genast.⁴⁷ Most solo piano versions of the composer's songs were written for his own use during his virtuoso period, and are very similar to his Schubert song transcriptions, for example in the use of the solo left hand arrangement (Cf. Examples 12–13) and of the variation principle.

⁴⁷ Hamburger, "Franz Liszts Briefe an Emilie Merian-Genast", 386. Both orchestral songs were published 1863 in Leipzig by Kahnt.

Ruhig bewegt
legato

2 Pedale

mf

Am Rhein im schö - nen Stro - me,

Example 3: *Am Rhein im schönen Strome* (1856/1860), mm. 1–6.

ad libitum

fior bel - la, bel - la'ima - gi-ne d'un fior.

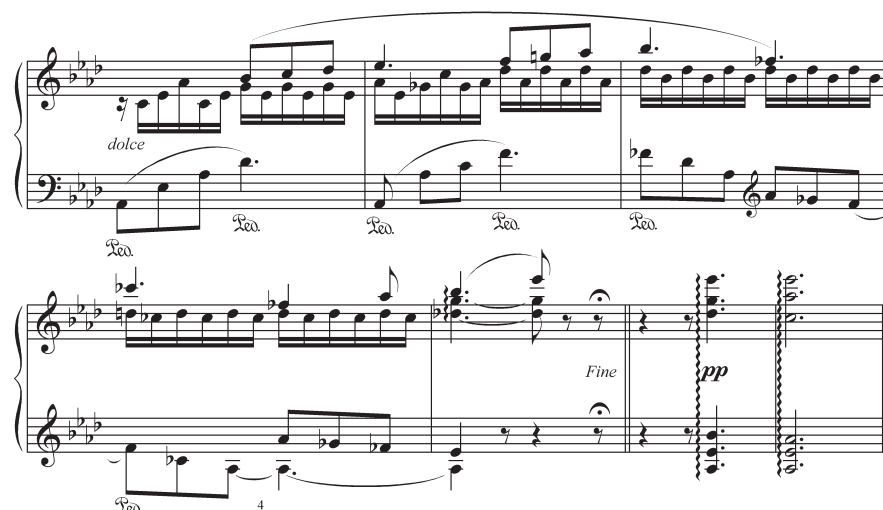
come prima

Example 4: *Angiolin dal biondo crin* (1843), mm. 50–52

fior, bel - la'i - ma - gi-ne d'un fior.

ppp

Example 5: *Angiolin dal biondo crin* (1860), mm. 50–53

Example 6: The alternative endings of *S'il est un charmant gazon* (1860)

[Quasi allegretto]

Example 7: *Freudvoll und leidvoll*, first setting, first version (1848), mm. 17–23

Thematic transformation (Cf. Example 7 and 9) was for Liszt not only a method of composition in his symphonic poems and programme symphonies, but a method of song revision. The use of this technique in the latter sheds light on some attributes of his compositional thinking. The variation principle played a central role in his output, but he was typically drawn to a kind of metric transformation that changed the character of the theme, to alteration of timbre, texture and type of accompaniment, and to tonal variation of the strophes, while the melody would remain largely unchanged as a kind of *cantus firmus*. Analysis of the song revisions show that this characteristic principle of musical construction in Liszt's symphonic works was important also in genres divorced from the German symphonic tradition. So the composition technique of the-

[Allegro appassionato, agitato assai]

Freud - voll und leid - - - - -

voll, ge - dan - - - - ken - voll sein,

Example 8: *Freudvoll und leidvoll*, second setting (1848), mm. 14–20

[Andantino]
dolce

Freud - voll und leid - voll, ge - dan - ken - voll sein,

pp

Rea. Rea. Rea. Rea. *

Example 9: *Freudvoll und leidvoll*, first setting, second version (1860), mm. 5–8

him mel hoch jauchzend, zum To - de be - - trübt,

f *p*

accelerando *poco rallentando*

Rea. * Rea. * Rea. Rea. *

Example 10: *Freudvoll und leidvoll*, first setting, 1860 version for soprano, mm. 14–18

Example 11: *Freudvoll und leidvoll*, first setting, 1860 version for mezzo-soprano, mm. 14–18

Example 12: *Angiolin dal biondo crin*, solo piano version (1846), mm. 6–8

Example 13: Schubert-Liszt, *Lob der Tränen* (1837), mm. 6–8

matic transformation—in contrast to Dahlhaus's assumption⁴⁸ and agreement with the theses of Hansen⁴⁹ and Batta⁵⁰—was not just a response to a compositional challenge typical of the symphonic genre. Liszt in his symphonic poems and programme symphonies was adapting an established method which he used also in improvisation and composition in his early years and in other genres as well.

⁴⁸ Carl Dahlhaus, "Liszt's Idee des Symphonischen", in *Liszt-Studien*, Bd. 2: *Referate des 2. Europäischen Liszt-Symposiums, Eisenstadt 1978*, hrsg. von Serge Gut (München–Salzburg: Katzschler, 1981), 36–42.

⁴⁹ Hansen, Bernard, *Variationen und Varianten in den musikalischen Werken Franz Liszts* (Diss., Universität Hamburg, 1959).

⁵⁰ Batta András, *Az improvizációtól a szimfonikus költeményig* [From improvisation to the symphonic poem] (PhD diss., Liszt Ferenc Zeneművészeti Főiskola, Budapest, 1987).

5. Cycle and collection

It is also interesting to examine the order of volumes I–IV of the *Gesammelte Lieder* and the predecessors of them, in the context of 19th-century song cycles, in order to seek signs of conscious arrangement of the songs or implications of a cycle. As the example of the cyclic arrangement of the *Müllerlieder* Schubert song transcriptions shows, along with many other things, Liszt was attracted to *attaca* connection of single movements.⁵¹ Analysis of the Schiller songs indicates that he followed the Beethovenian tradition in composing a song cycle and wrote an *attacca* song cycle with thematic reprise. The three songs in the cycle (*Der Fischerknabe*, *Der Hirt*, *Der Alpenjäger*), taken from the beginning of Schillers historical drama *Wilhelm Tell*, follow each other without interruption. The second and third songs are linked by a bridge passage, and reminiscences of the first and second can be heard at the end of *Der Alpenjäger* (Examples 14–15), at least in the 1848 version. However, that thematic reprise was discarded in the revised version of 1860.

Nevertheless, the Schiller cycle is rather an exception in Liszt's song output. Most of his song opuses of the 1840s are very varied in all ways: they consist of songs born independently of each other and with different intentions, they are thoroughly heterogeneous in their poets, in the voice type of the singers, in the literary merit of the poems set to music, and what is more, in the language of the texts. For the first four volumes of the *Gesammelte Lieder*, Liszt found a clearly better arrangement than the one in his song collections published in the 1840s: he compiled and selected his earlier song compositions and placed them in a new order by poets. Yet unlike the Schiller songs, the first, second and fourth volumes formed a collection rather than a cycle. Indeed it turns out from the documents concerning the genesis of the *Gesammelte Lieder* that Liszt had a hard time putting his songs in order; there was protracted labour behind their eventual publication in 1860.⁵²

(English text revised by Brian McLean)

⁵¹ The six items of this song cycle without words form a tonally closed whole, where the two central songs (*Der Jäger* and *Die böse Farbe*) follow each other without interruption and form a scherzo with a *maggiore* trio.

⁵² See, among others, the autograph manuscript of his song *Ich möchte hingehn* (D-WRgs 60/D 38), where he jotted down the planned order of his *Collected Songs*: “Reihe[n] Folge / 1 Vergiftet – / Du bist wie eine Blume / 2 Anfangs – / 3 Kling leise / 4 Morgens steh / 5 / 6 } Fichtenbaum / 7 Ihr Auge / 8 Charlotte ? [= *Was Liebe sei*, poem by Charlotte von Hagn] / 9 Comment disaient-ils / 10 O [quand je dors] / 10 Amaranthe [= *Es muss ein Wunderbares sein*, taken from the epic *Amaranthe* by Oskar von Redwitz] / 11 Es rauschen die Winde / 12 Schwebe / 13 Väter Gruft / 14 Wo weilt er / 15 10 O quand je dors / 16 11 S’il est un charm[ant] / 17 Laßt mich ruhen / 18 in Liebeslust – / 19 – Ich möchte hingehn”. These song titles, however, are here still not ordered by poets.

18

dol. ma marcato

p trem.

das grü - - - nen - de Feld,

rit. espressivo

Ossia

das grü - nen-de Feld, das grü-nen - de

das grü - nen - de

molto dim.

segundo il canto riten.

Ossia

p dolce

riten.

Example 14: Liszt, *Der Alpenjäger* (1848), the thematic reprise of *Der Hirt*

Feld.

come primo

9

cresc.

loco

appassionato

dolce legg.

8^{va}

dim.

pp

ppp

Example 15: Liszt, *Der Alpenjäger* (1848), the thematic reprise of *Der Fischerknabe*

Appendix

Contents of the song collections with a list of the musical sources⁵³

A) Buch der Lieder. Gedichte von Goethe, Heine, Victor Hugo etc. mit Begleitung des Pianoforte ... I [published 1843]. Ihrer königlichen Hoheit der Frau Prinzessin von Preußen in ehrfurchtsvoller Huldigung gewidmet.

1. (R 591a, S 273i, LW N5/1): **Die Lore Ley für Mezzo-Sopran oder Tenor-Baryton** (Heinrich Heine). First vocal version, G major, 149 measures. GA: –. • *Plan of a German cycle* in the Lichnowsky sketchbook (D-WRgs 60/N 8, 7). • *Musical sketch* in the Lichnowsky sketchbook (D-WRgs 60/N 8, 9). • The *autograph draft* of the song with a dedication to the Countess Marie d’Agoult (D-WRgs 60/D 97). • The *autograph fair copy* of the vocal part (F-Pn Ms. 176). • The *engraver’s copy* of the first edition does not survive. • According to Liszt’s letter to Heinrich Schlesinger (18 March 1843), copyist’s copies not used as engraver’s manuscripts were also made from the song,⁵⁴ but they do not survive. • *Autograph correction sheet* to the engraver’s copy in Liszt’s undated letter to Heinrich Schlesinger (US-Wc, General Collection).⁵⁵ The *proofs* of the first edition do not survive.⁵⁶ • A copy of the *first edition* (Berlin: Schlesinger, plate number: S.2822) in Liszt’s *Handexemplar* (D-WRz L 842/Koll. 1). → **F**, **1**. → **I**, **1**.

2, 2bis. (R 567a, S 272i, LW N3/1): **Am [sic] Rhein für Mezzo-Sopran oder Tenor-Baryton** (Heinrich Heine). First vocal version, E major, $\frac{3}{4}$, 83 measures, the piano accompaniment in two versions, with sixteenth (2) or with eighth triplet figuration (2bis); GA VII/1, 20–29. • *Plan of a collection* in the Lichnowsky sketchbook (D-WRgs 60/N 8, p. 7). • The *autograph draft* does not survive. • The whereabouts of the *engraver’s copy* of the first edition is unknown; according to the description of the Stargardt auc-

⁵³ The following abbreviations are used: A-Wn = Österreichische Nationalbibliothek, Wien; D-BHrwa = Nationalarchiv der Richard-Wagner-Stiftung, Bayreuth; D-Bsb = Staatsbibliothek zu Berlin. Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv; D-DÜhh = Heinrich-Heine-Institut, Düsseldorf; D-WRgs = Stiftung Weimarer Klassik, Goethe- und Schiller-Archiv, Weimar; D-Mbs = Bayerische Staatsbibliothek, München; D-WRz = Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek, Weimar; F-Pn = Bibliothèque Nationale de France, Paris; H-BI = Liszt Ferenc Memorial Museum and Research Centre, Budapest; NL-DHk = Koninklijke Bibliotheek, Den Haag; US-NYpm = The Pierpont Morgan Library, New York; US-Wc = The Library of Congress, Washington, DC.

⁵⁴ “A la fin du mois je serai à Varsovie. Vous m’y enverrez [...] les épreuves de *Lore Ley*, (je n’en ai plus de copie, mais vous en avez gardé une exacte d’après celle de Costa) [...] *Mignon*’s Lied, et *Angiolin dal biondo crin*.” Short, *Liszt Letters*, 263.

⁵⁵ “Eine Erleichterung in der Singstimmen [sic] in der Lore Ley welche Sie auf meiner letzten Seite drucken [sic] sollen.” Short, *Liszt Letters*, 25 and 265.

⁵⁶ “Graf Soloman ist so gütig Ihnen die Correcturen zu überbringen. *Kullak* oder Krüger müssen durchaus die letzte Correctur *sehr* genau noch revisiren. Die Lore Ley insbesondere ist äusserst fehlerhaft [...]” Short, *Liszt Letters*, 264.

tion catalogue (Stargardt Kat., March 1983, no. 628), this is a copyist's copy that contains the eighth triplet version in Liszt's handwriting. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Schlesinger: Berlin, plate number: S.2826) in Liszt's *Handexemplar* with his autograph corrections to the 1856 version (D-WRz L 842/Koll. 1). → **F**, **2**. → **I**, **2**.

3. (R 592a, S 275i, LW N8/1): **Mignon's Lied. ... Für Mezzo-Sopran oder Tenor** (Johann Wolfgang Goethe). First vocal version, F sharp major, **C**, 103 measures; GA: –. • The autograph *draft* does not survive. • The *engraver's copy* of the first edition, a fair copy by an unknown copyist with Liszt's autograph corrections (US-NYpm Cary 552). • *Fair copy* of an unknown copyist on the basis of the engraver's copy, corrected by an other unknown copyist (D-WRgs 60/D 7c). • The *proofs* of the first edition with Liszt's autograph corrections (US-NYpm PMC 202). • A copy of the first edition (Berlin: Schlesinger, plate number: S. 2823) in Liszt's *Handexemplar*; with his autograph corrections to the second vocal version (D-WRz L 842/Koll. 1). → **F**, **3**, **3bis**. → **G**, **1**, **1bis**.

4. (R 594a, S 278i, LW N9/1): **Der König von Thule für Mezzo-Sopran oder Tenor-Baryton** (Johann Wolfgang Goethe). First vocal version, F minor, 95 measures; GA: –. • Liszt's autograph *draft* does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2825) in Liszt's *Handexemplar* with his changes to the second vocal version (D-WRz L 842/Koll. 1). → **F**, **4**. → **G**, **2**.

5. (R 568a, S 279i, LW N10/1): **Der du von dem Himmel bist für Mezzo-Sopran oder Tenor-Baryton** (Johann Wolfgang Goethe). First vocal version, E major, $\frac{3}{4}$, 67 measures; GA: VII/1, 30–35. • Liszt's autograph *draft* does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2827) in Liszt's *Handexemplar* with Liszt's corrections to the second vocal version (D-WRz L 842/Koll. 1). → **F**, **5**. → **G**, **3**.

6. (R 593a, S 269i, LW N1/1): **Angiolin dal biondo crin. Englein du mit blondem Haar. Romanza per tenore** (Cesare Bocella). First vocal version, A major, 59 measures, German translation by Philipp Kaufmann; GA: –. • Liszt's autograph *draft* does not survive. • An autograph *album leaf* containing the beginning of the vocal part, dedicated to the tenor Friedrich Schmezer (US-NYpm Cary 570). • *Fair copy* by an unknown copyist, probably made on the basis of the composer's draft, with Liszt's autograph corrections. The text of the German translation is not identical with either Kaufmann's version or that of Cornelius (D-WRgs 60/D 46). • The *engraver's copy* of the first edition, a fair copy by Gaetano Belloni, corrected by Liszt (US-NYpm Cary 524). • The *proofs* of the first edition (US-NYpm Cary PMC 185). • A copy of the first edition (Berlin:

Schlesinger, plate number: S. 2824) in Liszt's *Handexemplar*, with his autograph corrections to the second vocal version (D-WRz L 842/Koll. 1). → **F**), **6**, **6bis**.

B) Sechs Gedichte für Gesang von Liszt. Buch der Lieder. Band II. Poésies lyriques pour une voix avec accompagnement de piano [published 1844].

1. (R 569a, S 282i, LW N11/1) **Oh! quand je dors – O wenn ich schlaf ... Sopran oder Tenor** (Victor Hugo). First vocal version, E major, 104 measures, German translation by Philipp Kaufmann; GA VII/1, 36–41. • *Sketch* in Liszt's Lichnowsky sketchbook (D-WRgs 60/N 8, 9). • Liszt's autograph *draft* does not survive. • The *engraver's copy* of the first edition, a fair copy by Gaetano Belloni with Liszt's autograph corrections (US-Wc Heineman Waters Collection). • The *proofs* of the first edition do not survive.⁵⁷ • A copy of the first edition (Berlin: Schlesinger, plate number: S. 2915) in Liszt's *Handexemplar* (D-WRz, L 842/Koll. 2). → **J**), **2**.

2. (R 570a, S 276i, LW N12/1) **Comment disaient-ils – Wie flieh'n, sprachen Sie ... Sopran oder Tenor** (Victor Hugo). First vocal version, G sharp minor, 90 measures, German translation by Philipp Kaufmann; GA VII/1, 42–46. • The *draft* does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive (see note 57). • An autograph *fair copy* of the vocal part with French and German text, probably made to the lost engraver's copy (NL-DHk 135 F14). • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2916) in Liszt's *Handexemplar* (D-WRz, L 842/Koll. 2). → **J**), **1**.

3. (R 571a, S 283i, LW N24/1) **Enfant! si j'étais roi – Mein Kind wär ich ein König ... Sopran oder Tenor** (Victor Hugo). First vocal version, A flat major, $\frac{3}{4}$, 84 measures, German translation by Philipp Kaufmann; GA VII/1, 47–52. • Liszt's fragmentary *autograph draft* (D-WRgs 60/D 65). • The *engraver's copy* of the first edition (US-Wc Heineman Waters Collection). • The *proofs* of the first edition do not survive (see note 57). • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2917) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 2). → **J**), **4**.

4. (R 572a, S 284i, LW N25/1) **S'il est un charmant gazon – Ist ein Ort, den lieblich grün ... Sopran oder Tenor** (Victor Hugo). First vocal version, A flat major, 70 measures, German translation by Philipp Kaufmann; GA VII/1, 53–59. • Liszt's *autograph draft* (F-Pn W6, 61). • An autograph *fair copy*, a fragment of 17 measures with French and German text, probably a correction sheet to the engraver's copy of the first edition

⁵⁷ See Liszt's letter to Heinrich Schlesinger (26 December 1843): "Vous avez reçu par Schott sans doute les épreuves corrigé[e]s des 6 Mélodies françaises. [...] vous me ferez un véritable plaisir en m'envoyant à mon adresse de Weymar [...] des 6 autres mélodies dont le titre en France, en supposant que Maurice veuille les graver devra être celui de Poésies lyriques. / Texte Victor Hugo Musique F. Liszt." Short, *Liszt Letters*, 267.

(D-Bsb KHM 2708). • The rest of the *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive (see note 57). • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2918) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 2). → **J**, **3**.

5. (R 573, S 285, LW N26) **La tombe et la rose – Das Grab und die Rose. La tombe dit à la rose – Das Grab sprach, es sprach zur Rose ... Sopran oder Tenor** (Victor Hugo). German translation by Philipp Kaufmann; GA VII/1, 60–63. • The *draft* does not survive. • The *engraver's copy* of the first edition (US-Wc Heineman Waters Collection). • The *proofs* of the first edition do not survive (see note 57). • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2919) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 2).

6. (R 574, S 286, LW N27) **Gastibelza. Bolero ... pour voix de Basso** (Victor Hugo). German translation by Philipp Kaufmann; GA VII/64–79. • The *draft* does not survive. • The *engraver's copy* of the first edition (US-Wc Heineman Waters Collection). • The *proofs* of the first edition do not survive (see note 57). • A copy of the *first edition* (Berlin: Schlesinger, plate number: S. 2920) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 2).

C) Sechs Lieder für eine Singstimme mit Pianoforte-Begleitung [published 1844]. Ihrer königlichen Hoheit der Frau Erbgroßherzogin von Sachsen-Weimar-Eisenach Prinzessin der Niederlande in tiefster Ehrfurcht gewidmet.

1. (R 607, S 287ii, LW N19) **Du bist wie eine Blume** (Heinrich Heine). First version, A major, 42 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 31–32 [= a corrected facsimile of the first edition]. • The *draft* of the song in F sharp major (D-Ff 15.100). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 3). → **I**, **4**, **4bis**.

2. (R 575a, S 288, LW N7/1) **Dichter, was Liebe sei** (Charlotte von Hagn). First version, A major, 25 measures; GA VII/1, 80–81; *The Liszt Society Journal* 20 (1995), Music section, 33–34 [= a corrected facsimile of the first edition]. • The *draft* of the song does not survive. • A *copyist's copy* of the song in Evdokija Rostopschina's album; probably made on the basis of Liszt's lost draft (The present whereabouts of the album is unknown; in 1984 it was in Luigi Ferdinando Tagliavini's possession).⁵⁸ • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do

⁵⁸ See Tagliavini, Luigi Ferdinando. “La prima versione d’un lied di Liszt in una fonte sinora sconosciuta: l’album musicale della poetessa russa Evdokija Rostopčina”, *Rivista Italiana di Musicologia* 19 (1984), 277–297.

not survive. • A copy of the *first edition* (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 3).

3. (R 608, S 289i, LW N29) **Vergiftet sind meine Lieder!** (Heinrich Heine). First version, C sharp minor, 25 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 35–36. [= a corrected facsimile of the first edition]. • Liszt's autograph *draft* (D-WRgs 60/D 85). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 3). → **I), 3, 3bis.**

4. (R 576a, S 290i, LW N16/1) **Morgens steh' ich auf** (Heinrich Heine). First version, A major, 40 measures; GA VII/1, 82–83; *The Liszt Society Journal* 20 (1995), Music section, 37–38. [= a corrected facsimile of the first edition]. • The *draft* of the song does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar*, with the composer's autograph corrections to the second version (D-WRz L 842/Koll. 3). → **I), 6.**

5. (R 577a, S 291i, LW N17/1) **Die todte Nachtigall** (Philipp Kaufmann). First version, F sharp minor, 86 measures; GA VII/1, 84–88; *The Liszt Society Journal* 20 (1995), Music section, 39–42. [= a corrected facsimile of the first edition]. • The *draft* of the song does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 3).

6. (R 625, S 277i, LW N21) **Bist du** (Elim Petrovits Metschersky). First version, A major, 79 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 43–46. [= a corrected facsimile of the first edition]. • The *draft* of the song does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 3).

D–E) Schiller und Göthe. [sic] Lieder [published 1848]. Ary Scheffer in innigster Verehrung und sympathischer Bewunderung gewidmet.

D) 1–3. (R 582a, S 292i, LW N32/1) **Lieder aus Schiller's Wilhelm Tell ... für eine Singstimme mit Begleitung des Pianoforte. 1. Der Fischerknabe ... Tenore** (Friedrich Schiller). First version, D flat major, 124 measures; GA VII/1, 132–141. **2. Der Hirt ... Tenore** (Friedrich Schiller). First version, B flat major, 114 measures; GA VII/1, 142–148. **3. Der Alpenjäger ... Tenore** (Friedrich Schiller). First version, G minor, ♩ , 115 measures; GA VII/1, 149–155. The autograph *draft* of the cycle (D-WRgs 60/D 2). • The *engraver's copy* of the first edition, Joachim Raff's fair copy with

Liszt's corrections (D-WRgs 60/D 5). • The *proofs* of the first edition without corrections (D-WRgs 60/D 1). • A copy of the *first edition* (Vienna: Haslinger, plate number: T.H.10,566.a) in Liszt's *Handexemplar*, with the composer's changes to the second version (D-WRz L 842/Koll. 4). → H), 1–3.

E) 3 Gedichte von Goethe.

1. (R 609a, S 297i, LW N34/1) **Wer nie sein Brod mit Thränen ass ... Mezzo Sopran** (Johann Wolfgang Goethe). First version of the first setting, E minor, $\frac{3}{4}$, 84 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 47–51. [= a corrected facsimile of the first edition]. • Liszt's autograph *draft* (D-WRgs 60/D 3). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Vienna: Haslinger, plate number: T.H.10,566.b) in Liszt's *Handexemplar*, with the composer's changes to the second version of the first setting (D-WRz L 842/Koll. 5). → G), 5.

2. (R 610a, S 306i, LW N46/1) **Über allen Gipfeln ist Ruh' ... Tenor oder Mezzo Sopran** (Johann Wolfgang Goethe). First version of the solo song setting,⁵⁹ E major, 47 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 52–53. [= a corrected facsimile of the first edition]. • The *draft* of the song does not survive. • Adolph Stahr's *copy*, probably made on the basis of Liszt's lost draft (D-WRgs 60/D 4). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Vienna: Haslinger, plate number: T.H.10,566.b) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 5). → G), 6.

3. (R 579a, S 280i, LW N23/1) **Lied aus Egmont. (Freudvoll und leidvoll) 1te Version. Mezzo Sopran** (Johann Wolfgang Goethe). First version of the first (?) setting, A flat major, $\frac{6}{8}$, 84 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 54–57. [= a corrected facsimile of the first edition]. • Liszt's autograph *draft* (D-WRgs 60/D 87). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Vienna: Haslinger, plate number: T.H.10,566.b) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 5). → G), 4, 4bis.

4. (R 579b, S 280bis, LW N23/2) **Lied aus Egmont. (Freudvoll und leidvoll) 2te Version. Mezzo Sopran** (Johann Wolfgang Goethe). Second (?) setting, E major, $\frac{2}{4}$, 73 measures; GA: –; *The Liszt Society Journal* 20 (1995), Music section, 58–61. [= a corrected facsimile of the first edition]. • The *draft* of the song does not survive. • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Vienna: Haslinger, plate number: T.H.10,566.b) in Liszt's *Handexemplar* (D-WRz L 842/Koll. 5).

⁵⁹ Liszt also set the poem to music as a song for choir.

F) Buch der Lieder I. Neue verbesserte Ausgabe [published 1856].

1. (R 591b, S 273ii, LW N4/2) **Die Lore Ley ... Für Mezzo Sopran** (Heinrich Heine). Second vocal version, G major, 131 measures; GA: –. • An autograph *fair copy* (D-WRgs 60/D 88). • August Conradi's *fair copy* (D-WRgs 60/D 43). • The *engravers' copy* of the corrected edition, Joachim Raff's *fair copy* with Liszt's corrections (D-WRgs 60/D 89).⁶⁰ • *Proof sheets* of the corrected edition (D-WRgs 60/D 42). • A *copy* of the corrected edition (Berlin: Schlesinger, plate number: S.2822) (D-WRz L 857).

2. (R 567b, S 272ii, LW N3/2) **Am [sic] Rhein. Au Rhin. Für Tenor** (Heinrich Heine). Second vocal version, E major, g , 56 measures; GA VII/2, 37–40. • A *copy* of the *first edition* of the first vocal version (Berlin: Schlesinger, plate number: 2826) in Liszt's *Handexemplar*; with his corrections to the second vocal version (D-WRz L 842/Koll.1). • An autograph *fair copy* of the second version (D-DÜhh 56.438). • August Conradi's *fair copy* made on the basis of the previous source (D-WRgs 60/D 43). • The *engraver's copy* of the corrected edition, Joachim Raff's *fair copy* with Liszt's corrections (D-WRgs 60/D 89); see note 60. • The *proofs* of the corrected edition (D-WRgs 60/D 44). • A *copy* of the *corrected edition* (Berlin: Schlesinger, plate number: S.2826) (D-WRz L 859). → **A), 2.** → **I), 2.**

3, 3bis. (R 592b, S 275ii, LW N8/2) **Mignon. Für Mezzo Sopran / Für Alt** (Johann Wolfgang Goethe). Two variants of the second vocal version: for mezzo-soprano and for contralto. **3.** The version for mezzo-soprano, F sharp major, C , 102 measures; GA VII/2, VII and 23–30. • A *copy of the first edition* of the first vocal version (Berlin: Schlesinger, plate number: S.2823) in Liszt's *Handexemplar*; with his changes to the second vocal version (D-WRz L 842/Koll.1). • An autograph *correction sheet* to the above-mentioned source (D-WRgs 60/D 90). • August Conradi's *fair copy*, incomplete, the closing part is lost (D-WRgs 60/D 43). • The *engraver's copy* of the corrected edition, Joachim Raff's *copy* with Liszt's corrections (D-WRgs 60/D 89); see note 60. • The *proofs* of the corrected edition (D-WRgs 60/D 7b). • A *copy* of the *corrected edition* (Berlin: Schlesinger, plate number: S.2823) (H-BI LGy 430/Koll. 4). **3bis.** Version for contralto, E flat major, C , 102 measures; GA: –. • The *engraver's copy* of the corrected edition; Joachim Raff's *copy* with Liszt's corrections (D-WRgs 60/D 7). • The *proofs* of the corrected edition (D-WRgs 60/D 7a). • A *copy* of the *corrected edition* (Berlin: Schlesinger, plate number: S.2823.A) (D-WRz L 853). → **A), 3.** → **G), 1, 1bis.**

⁶⁰ See Liszt's letter to Heinrich Schlesinger (18 December 1885): "Anbei, verehrter Freund, das Manuscript der 5 erste[n] Lieder welche ich Sie bitte *sobald als möglich* in einer 2ten Auflage (mit der Zusatz »von den [sic] Autor umgearbeitete und erleichterte Auflage« herauszugeben: – Das 6te (»Englein du mit blondem Haar[«]) send ich Ihnen in den nächsten Tagen, sobald Cornelius mit dem [sic] nöthigen Textabänderungen fertig ist." Short, *Liszt Letters*, 308.

4. (R 594b, S 278ii, LW N9/2) **Der König von Thule. Le Roi de Thule für Mezzo-Sopran oder Tenor** (Johann Wolfgang Goethe). Second vocal version, F minor, 99 measures; GA: —. • A copy of the *first edition* of the first vocal version (Berlin: Schlesinger, plate number: S.2825) in Liszt's *Handexemplar*, with his changes to the second vocal version (D-WRz L 842/Koll.1). • I suppose that there was also a manuscript *correction sheet* to the previous source.⁶¹ It does not, however, survive. • Presumably a *fair copy* not used as an engraver's copy also existed, most likely as part of August Conradi's fair copy (D-WRgs 60/D 43). It does not, however, survive. • The *engraver's copy* of the corrected edition, Joachim Raff's fair copy with Liszt's corrections (D-WRgs 60/D 89); see note 60. • The *proofs* of the corrected edition. (D-WRgs 60/D 45). • A copy of the *corrected edition* (Berlin: Schlesinger, plate number: S.2827) (H-BI LGy 430/Koll. 4). → **A**), **4.** → **G**), **2.**

5. (R 567b, S 279ii, LW N10/2) **Der du von dem Himmel bist. Invocation für Mezzo-Sopran oder Tenor** (Johann Wolfgang Goethe). Second vocal version, E major, $\frac{3}{4}$, 53 measures; GA VII/2, 47–50. • A copy of the first edition of the first vocal version (Berlin: Schlesinger, plate number: S. 2827) in Liszt's *Handexemplar* with his corrections to the second vocal version. (D-WRz L 842/Koll.1). • An autograph *correction sheet* to the previous source (D-Bhrwa Hs 121 A/5). • Presumably a *fair copy* not used as an engraver's copy also existed, most likely as part of August Conradi's fair copy (D-WRgs 60/D 43). It does not, however, survive. • The *engraver's copy* of the corrected edition, Joachim Raff's fair copy with Liszt's corrections (D-WRgs 60/D 89); see note 60. • The *proofs* of the corrected edition (D-WRgs 60/D 6a). • A copy of the *corrected edition* (Berlin: Schlesinger, plate number: S.2827) (D-WRz L 856). → **A**), **5.** → **G**), **3.**

6, 6bis. (R 593b, S 269ii, LW N1/2) **Angiolin dal biondo crin. Englein du mit blondem Haar ... Romanza per Tenore e Piano ... per Mezzo-Soprano o Barytono** (Cesare Bocella). Two variants of the second vocal version: for tenor and for mezzo-soprano or baritone. **6.** The version for tenor, A major, 56 measures, German translation by Peter Cornelius; GA VII/2, 31–36. • A copy of the first edition of the first vocal version (Berlin: Schlesinger, plate number: S.2824) in Liszt's *Handexemplar* with his corrections to the second vocal version (D-WRz L 842/Koll.1). • The *engraver's copy* of the corrected edition, August Conradi's fair copy with Liszt's changes and the fair copy of the German translation written by August Conradi (D-WRgs 60/D 72). • The *proofs* of the corrected edition (D-WRgs 60/D 47). • A copy of the *corrected edition* (Berlin: Schlesinger, plate number: S. 2824) (D-WRz L 863). **6bis.** The version for mezzo-soprano or baritone, F major, 57 measures, German translation by Peter Cornelius; GA: —.

⁶¹ In Liszt's *Handexemplar* there are manuscript letters to mark the insertion points for changes noted on separate correction sheets.

• The *draft* of the F major version written for Salvatore Marchesi. It is slightly different from the printed version (Keio University, Tokyo). • Liszt's autograph *fair copy* (D-WRgs 60/D 81). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Berlin: Schlesinger, plate number: S.2824A) (H-BI LGy 430/Koll.1). → **A), 1.**

G–J) Franz Liszt's Gesammelte Lieder. In sechs Heften [first published 1860].

G) Heft I.

1, 1bis. (R 592b, S 275ii, LW N8/2) **Mignon's Lied** (Johann Wolfgang Goethe). Third version with two variants: for mezzo-soprano and for contralto. **1.** The version for mezzo-soprano, F sharp major, 102 measures; GA VII/2, 23–30. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). **1bis.** The version for contralto, E flat major, 102 measures; GA: –. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). → **A), 3. → F), 3, 3bis.**

2. (R 594b, S 278ii, LW N9/2) **Es war ein König in Thule. Mezzo Sopran** (Johann Wolfgang Goethe). Third vocal version, F minor, 98 measures; GA VII/2, 41–46. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). → **A), 4. → F), 4.**

3. (R 568c, S 279iii, LW N10/3) **Der du von dem Himmel bist** (Johann Wolfgang Goethe). Fourth (?) vocal version, E major, **C**, 54 measures; GA VII/2, 145–146. • [NB: The function of an autograph (D-WRgs 60/D 6) containing the fragment of a third (?) vocal version is not clear. This source can be the removed part of a more extensive manuscript but also a correction sheet to a separate manuscript]. • The *draft* does not survive. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). → **A), 5. → F), 5.**

4, 4bis. (R 579c, S 280ii, LW N23/1/2) **Freudvoll und leidvoll** (Johann Wolfgang Goethe). Third version of the first setting with two variants: for mezzo-soprano / for soprano. [NB: The draft of the unpublished second version of the first setting does not survive. This version of the song is preserved by August Conradi's *fair copy* (D-WRgs 60/D 10) made probably on the basis of the lost draft.]: **4.** The version for mezzo-soprano, E major, **C**, 37 measures; GA: –. • A *draft* or *fair copy* corrected by Liszt to this mezzo-soprano variant of the third version of the first setting does not survive. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected

edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). **4bis.** The version for soprano, A flat major, **C**, 37 measures; GA VII/2, 66–67. • The autograph *fair copy* of the new version (D-WRgs 60/D 9). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). → **E**), **3**.

5. (R 609a, S 297ii, LW N34/1) **Wer nie sein Brod mit Thränen ass. Mezzo Sopran** (Johann Wolfgang Goethe). The second version of the first setting, E minor, $\frac{3}{4}$, 82 measures; GA VII/2, 139–142. • A copy of the first edition of the first version of the first setting (Vienna: Haslinger, plate number: T.H.10,566.b.) in Liszt's *Handexemplar*, with his corrections to the second version (D-WRz L 842/Koll.5). • An autograph *correction sheet* to the previous source (A-Wn Mus. Hs. 42.393). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). → **E**), **1**.

6. (R 610b, S 306iii, LW N46/2) **Ueber allen Gipfeln ist Ruh'. Tenor oder Mezzo-Sopran** (Johann Wolfgang Goethe). The second version of the song setting (see note 59), E major, 44 measures; GA VII/2, 143–144. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 1) (H-BI LGy 399/I). → **E**), **2**.

H) Heft II.

1–3. (R 582b, S 292ii, LW N 32/2) **1. Der Fischerknabe** (Friedrich Schiller). Second version, D flat major, 88 measures; GA VII/2, 147–151. **2. Der Hirt** (Friedrich Schiller). Second version, B flat major, 89 measures; GA VII/2, 152–155. **3. Der Alpen-Jäger** (Friedrich Schiller). Second version, G minor, **C**, 52 measures; GA VII/2, 156–158. • A copy of the *first edition* of the first vocal version (Vienna: Haslinger, plate number: T.H.10,566.a) in Liszt's *Handexemplar*, with his corrections to the second vocal version (D-WRz L 842/Koll.4). • The autograph *fair copy* of the second version of the cycle (D-WRgs 60/D 80). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 2) (H-BI LGy 399/II). → **D**), **1–3**.

I) Heft III

1. (R 591b, S 273iii, LW N5/2) **Die Loreley.** (Mezzo-Sopran oder Tenor) (Heinrich Heine). Third vocal version, G major, 131 measures (with the proposed abbreviation: 121 measures); GA VII/2, 16–22. • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III).

2. (R 567b, S 272ii, LW N3/2) **Am [sic] Rhein im schönen Strome. (Tenor)** (Heinrich Heine). Second vocal version, E major, ♩ , 56 measures; GA VII/2, 37–40. • The *engraver's copy* of the new edition does not survive. • The *proofs* of the new edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III). → **A**), **2.** → **F**), **2.**

3, 3bis. (R 608, S 289iii és 289iiibis, LW N29) **Vergiftet sind meine Lieder** (Heinrich Heine). Second version with two variants: for tenor and for baritone. **3.** The version for tenor, C sharp minor, without piano prelude, 36 measures; GA VII/2, 135–136. • The autograph *fair copy* of the new version (D-WRgs 60/D 22). • A *fair copy* by August Conradi (D-WRgs 60/D 21). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III). **3bis.** The version for baritone, G sharp minor, with piano prelude, 38 measures; GA: –. • The autograph *draft* of the new version (D-WRgs 60/D 22). • A *fair copy* by August Conradi (D-WRgs 60/D 21). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the collected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III). → **C**), **3.**

4, 4bis. (R 607, S 287iv, LW N19) **Du bist wie eine Blume** (Heinrich Heine). Second version with two variants: for tenor and for baritone or mezzo-soprano. **4.** The version for tenor, A major, 45 measures; GA VII/2, 133–134. • A *fair copy* by August Conradi (D-WRgs 60/D 20b). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III). **4bis.** The version for baritone or mezzo-soprano, F sharp major, 45 measures; GA: –. • A *fair copy* containing a version slightly different from the definitive one (US-NYpm Cary 551). • Another autograph *fair copy* of the version slightly different from the definitive one (D-Mbs Mildeana). • A *fair copy* by August Conradi on the basis of the previously mentioned source, with Liszt's corrections (D-WRgs 60/D 20b). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) from Eduard Liszt's estate, with the composer's autograph performance instructions (H-BI LGy 399/III). → **C**), **1.**

5. (R 602, S 311iv, LW N48) **Anfangs wollt ich fast verzagen** (Heinrich Heine). [The voice type is not specified, it is simply called: "Singstimme"] GA VII/2, 109–110. • Liszt's *draft* does not survive. • *Fair copy* by an unknown copyist with Liszt's autograph corrections (D-WRgs 60/D 24). • *Fair copy* by Joachim Raff (D-WRgs 60/D 26).

• Liszt's autograph *fair copy* (D-WRgs 60/D 23). • *Fair copy* by August Conradi with Liszt's autograph corrections (D-WRgs 60/D 25). • Liszt's later autograph *fair copy* based on D-WRgs 60/D 23 (D-BHrwa II/CH.4). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III).

6. (R 576b, S 290iii, LW N16/2) **Morgens steh ich auf und frage. Tenor und Baryton** (Heinrich Heine). Third version, G major, 46 measures; GA VII/2, 137–138. • A copy of the *first edition* of the first version (Cologne: Eck & Co., without plate number) in Liszt's *Handexemplar* with his changes (D-WRz L 842/Koll. 3). • [NB: The draft of the unpublished second version does not survive. This version is preserved in a *fair copy* by August Conradi (D-WRgs 60/D 27)]. • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the corrected edition does not survive. • The *proofs* of the corrected edition do not survive. • A copy of the *corrected edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III). → **C), 4.**

7. (R 599a, S 309ii, LW N36/1) **Ein Fichtenbaum steht einsam** (Heinrich Heine). First (?) setting, C minor, 58 measures; GA VII/2, 90–92. • Liszt's *draft* does not survive. • A *fair copy* by Joachim Raff (D-WRgs 60/D 41). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III).

8. (R 599b, S 309bis, LW N36/2) **Ein Fichtenbaum steht einsam** (Heinrich Heine). Second (?) setting, C minor, 47 measures; GA VII/2, 93–95. • Liszt's *draft* does not survive. • Liszt's autograph *fair copy* (D-WRgs 60/D 84). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the first edition does not survive. • The *proofs* of the first edition do not survive. • A copy of the *first edition* (Leipzig: Kahnt, plate number: 3) (H-BI LGy 399/III).

J) Heft IV.

1. (R 570b, S 276iii, LW N12/2) **Comment disaient-ils. Sopran ou Tenor** (Victor Hugo). Second version, G sharp minor, 88/89 measures, the ending in two variants; GA VII/2, 164–166. • The *draft* of the second version (D-WRgs 60/D 54), German translation inserted by Peter Cornelius. • A *fair copy* by August Conradi with Liszt's corrections (D-WRgs 60/D 55). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the new edition does not survive. • The *proofs* of the new edition do not survive. • A copy of the *new edition* (Leipzig: Kahnt, plate number:

4) only with French text (H-BI LGy 399/IV). • An autograph correction sheet, *cadenza* for Lillie Hegermann-Lindencrone at the end of the song.⁶² → **B), 2.**

2. (R 569b, S 282ii, LW N11/2) **Oh! quand je dors – O komm' im Traum. Tenor** (Victor Hugo). Second version, E major, 93 measures, German translation by Peter Cornelius; GA VII/2, 159–163. • The *draft* of the second version (D-WRgs 60/D 56). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the new edition does not survive. • The *proofs* of the new edition do not survive. • A copy of the *new edition* (Leipzig: Kahnt, plate number: 4) (H-BI LGy 399/IV). → **B), 1.**

3. (R 572b, S 284iii, LW N25/2) **S'il est un charmant gazon – Gibt es wo einen Rasen Grün. Tenor** (Victor Hugo). • Third version, A flat major, 58 (with the alternative ending: 56) measures, German translation by Peter Cornelius; GA VII/2, 171–174. • [NB: The *draft* of the unpublished second version: D-WRgs 60/D 59]. • The *draft* of the third version (D-WRgs 60/D 82). • *Plan of the order* of the collected edition (D-WRgs 60/D 38). • The *engraver's copy* of the new edition does not survive. • The *proofs* of the new edition do not survive. • A copy of the *new edition* (Leipzig: Kahnt, plate number: 4) (H-BI LGy 399/IV). → **B), 4.**

4. (R 571b, S 283iii, LW N24/2) **Enfant si j'étais roi – Mein Kind, wär ich König. Tenor** (Victor Hugo). Second version, A flat major, **C**, 66 measures; German translation by Peter Cornelius; GA VII/2, 167–170. • The *draft* of the second version (D-WRgs 60/D 78). • The *engraver's copy* of the new edition does not survive. • The *proofs* of the new edition do not survive. • A copy of the *new edition* (Leipzig: Kahnt, plate number: 4) (H-BI LGy 399/IV). → **B), 3.**

⁶² Noted by Liszt on the reverse of his visiting card. The whereabouts of this source are unknown. For a facsimile see Lillie de Hegermann-Lindencrone, *The Sunny Side of Diplomatic Life, 1875–1912*, <<http://www.gutenberg.org/files/13955/13955-h/13955-h.htm>> (18 June 2007).